



**INFLUENCE OF NATURE AND TRADITIONAL ART
ON
PROF. A. S. PANWAR
A CRITICAL STUDY**

**BY
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**DISSERTATION SUBMITTED FOR THE DEGREE
OF**

**Master of Fine Arts
(M.F.A)**

SUPERVISOR

Prof. Ashfaq M. Rizvi

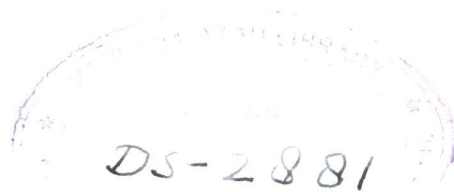
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**DEPARTMENT OF FINE ARTS
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A.S. Panwar

Dedicated
To My Husband
Mr. Raees Ahmad



Dated.....

TO WHOM IT MAY CONCERN

This is to certify that **Mrs. Nishat Fatima** a student of **Master of Fine Arts (M.F.A.)** has completed her dissertation entitled "**Influence of Nature & Traditional Art on Prof.A.S. Panwar**", under the Supervision of **Prof. Ashfaq M. Rizvi** and Co-Supervisor **Dr. (Mrs) Sirtaj Rizvi**.

To the best of my knowledge and belief the work is based on the investigations made, data collected and analysed by her and has not been submitted in any other University or Institution for any degree.

ALIGARH

A handwritten signature in cursive script, appearing to read 'Seema', followed by a horizontal line.

(Mrs. SEEMA JAVED)
Chairman

Date 18/12/83 / 1983 y

Dear Nishat,

I received your letter and the questionnaire. I have replied - and added a few more. You may add or leave as you like. I have handed them over to your brother.

Nishat, you should carry on with you and a place in society. You have all the qualities of an artist. Then your brother, your husband all are so nice and helping. You should consider yourself fortunate.

There are no genuine women artists in India after Amrita Sher-Gil. I shall be happy to help you in your progress.

With best wishes
Yours truly
Dr. A. S. Panwar

ACKNOWLEDGEMENTS

I take this opportunity to put on record my profound feelings of gratitude to **Prof. A.S. Panwar**, who inspite of his busy schedule and heavy engagement provided all assistance and spared his valuable time for discussion and interview. Without his help and cooperation and providing me the relevant material, this work would not have been completed.

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Last but not least I thank to my father **Mr. Habib Ahmad**, my husband **Mr. Raees Ahmad**, my elder brother **Mr. Tanveer Ahmad** for their moral support and encouragement during the entire period of this work.

Dated:

Place: Aligarh

Nishat Fatima

PREFACE

This dissertation cannot pretend to be more than a very general introduction to the great artist, Prof. A.S. Panwar. It attempts only to outline his work, technique and major events and achievements of his life. His love with nature, vision, observation, experience, sensitivity, affection and love with Creator and creations, his way of thinking, his faith upon humanity and attachment with the past glories of India, his method of self interpretation and concept of individuality are the subject matter of this dissertation. Naturally his art and creations are very much interpreted for the above reasons and the vast experience of his life has carried its influence over his work. His very individual sense of feeling, more closely approaches to the reality, deep consciousness over traditional continuity, his completely different way of life are the resources to identify him and his work. If this dissertation achieves the aim of presenting the main line and few points to highlight the personality and contribution of Prof. A.S. Panwar, the introduction to the subject will encourage me.

It is most difficult to express in words about such a great artist who from the very childhood is

different from others. He at the age of 68 years has remained a goal and purpose for the rest of his life and is still busy in work.

Most of the work of this dissertation is based on personal discussion with Prof. A.S. Panwar. Some of the chapters of this dissertation are not related with the topic but in my opinion, adding of these chapters have become more fruitful and meaningful to understand the Philosophy of Prof. A.S. Panwar which highlighted and projected much deeper shadows and back ground of his creations and master pieces.

Aligarh, Uttar Pradesh

India

Mrs. NISHAT FATIMA

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Chapter -One

The Life Sketch of Prof. A.S. Panwar

- * An Introduction.**
- * An Overview on the life and personality of Prof. A.S. Panwar.**
- * His Memories and dreams.**
- * Love with nature and animals.**
- * The traditional arts and his view points.**
- * Awards and honours.**

"Education is a social process. Education is growth. Education is not preparation for life, education is life itself." - JOHN DEWEY - A GOLDEN LEGACY 1970

Prof. A.S. Panwar was born in a well known, respected and erstwhile ruling Rajput Panwar family of Tehri Garhwal, U. P. on 14th Jan. 1929.

A boy from a prominent citizen's family, he was provided the best educational opportunities. he got his early education at P.I. College Tehri, St. Georges College, Mussoorie, and Royal Indian Military College, Dehra Dun.

The childhood, the age of four and five years is a very crucial age, this is a time when young senses began to respond. At this crucial childhood age Panwar was different from other children. He never mixed with other children. He was the lover of nature and kept himself busy playing with pups, animals and birds.

Each child, man and woman has his own individuality. Infact individuality is a universal fact. Its a law of nature. There is not such a method of education or a center of training which could produce a real poet or an artist. The inborn faculties, the fire and flames hidden in a personality makes a man an artist

and a poet.

"Thought and feelings give birth to a creative force that is neither elemental nor sidereal. Thoughts create a new heaven, a new firmament, a new source of energy from which new arts flow". -*PARACELSUS, A GOLDEN LAGACY 1970*

The child Panwar having no training from any master, from any school of art used all natural mediums and resources to paint the nature and creatures of God. He was playing with pen, pencil, brush and colours and this was the time when his early drawings got inspiration from nature.

"There were no artists nor any art temples, or art centers where I could study art pieces. It was nature that was my first Guru". - *A.S. Panwar, 1996*

The child's inherent need for recognition and appreciation has also to be met, because appreciation is an overt criterion against which alone can the child measure his own achievement. Appreciation is a necessary stimulus for the child's egoistic impulses.

But in the case of child Panwar, peoples and relatives, even teachers always discouraged him for his aesthetic activities. Creativity in a human being is the rare thing that flows from somewhere very remote, very

precious, very elusive inside. It has to be coaxed out and it is the parent's and teacher's duty to do it, and it never happened with Panwar. The Art and becoming an artist shall not be helpful for his career was the viewpoint of his family members and relatives.

But Panwar was crazy and was born to serve the world of art. The journey of his life is full of struggle. Now he is an artist of international repute and is called **"Son of Himalaya"**.

"The ones who live are the ones who struggle. The ones whose souls and heart are filled with high purpose. Yes, these are the living ones". -VICTOR HUGO,
- A GOLDEN LEGACY, 1970

Child Panwar who was busy in making drawing of birds animals and painting of nature struggled hard in his life to achieve his target. It was one of his well wishers who saw some thing hidden in this boy. The name is **Barrister Mukandi Lal**, a leading art critic of U.P. who not only appreciate his talents but also inspired and advised him to join Shanti Niketan.

"My days at Bengal both as a student and teacher and the days at Kala Bhawan Shanti Niketan and Vishwa Bharti provides me a new vision and direction. The Land of Tagore*, Vivakananda* and Aurobindo* inspired and encouraged me to paint the landscape of my feelings and experiences". - A.S. PANWAR 1997 "Personal Communication"

Acharya Nand Lal Bose and **Prof. Ram Kinker** are the two real scholars whom Prof. A.S. Panwar called his gurus. He also pays all his respect, homage, and recognised **Rabinder Nath Tagore** as a real son of India. After his graduation from Kala Bhawan Shanti Niketan Prof. Panwar specialised in painting under Acharya Nand Lal Bose and in sculpture under Prof. Ram Kinker. His early education at P.I. College, Tehri and St. Georges College Mussoorie has provided him a system of self training. The atmosphere of discipline and the pattern of training for self reliance has become instrumental for organising his future dreams.

Royal Indian Military College has also played an important role in his life. The physical training forms an important role in his life. It is not meant to be

* Great Scholars of Bengal.

just a trial of strength but more. It aims at bestowing on the individual an alertness of mind, a sense of coordination, an ability to endure and agility of response.

Prof. Panwar at the age of 68 years, works and performs his duties like a soldier. He is fit alert and believes on hard working. He was a football player in his student life and still loves sports and games.

Bengal has a rich cultural heritage of its own. ShantiNiketan is a temple of Art and Culture. Tagore, a great son of India decorated ShantiNiketan as a temple of thought and teaching. His dedication to education and art, his service and contribution to humanity, regardless of caste, creed and sex has fired the mind of Prof. Panwar and he took direction from the life of Tagore. The work and life of Tagore has decorated the inner feelings of Prof. Panwar.

Prof. Panwar has reflected his personality with his individuality, intelligent and identification. His present position and status, his achievements are due to his hard labour and dedication to art.

Prof. Panwar has completely devoted his life to serve the nation and country as an artist. His knowledge, love and respect regarding India's rich

cultural heritage, his vision, experience, and understanding with social relations, social problems, his psychological and physiological approach has elevated him on a top rank among Indian artists. He is among the great scholars of art in India.

Prof. Panwar is among the five leading alrounder artists in India - including D.P. Roy Choudhry, Prof. Ram Kinder, Satish Gujral and K.G. Subramanium.

The sensitivity to respond to some thing beautiful is a conditioned response. The beauty of Garhwal region, the land, mountain, streams - the land of God and Goddess, the temples, the holy rivers - the Ganga & Yamuna - the thick jungles, the trees, plants and flowers, the affections and love among peoples, the simple living, the natural environment, and the colourfulness of this region exposed, highlighted and developed natural instinct of a child, the child with his complete emotional and mental capabilities developed his own style and way of expression through the medium of art. This child-this man, who is well known both in India and abroad among the critics of art and artists is called Prof. Panwar.

The aesthetic representation of Prof. Panwar in all disciplines of art including painting and sculpture

all disciplines of art including painting and sculpture got inspiration from his birth place (Janam Bhoomi) Tehri - the whole Garhwal region and from his (Guru Bhoomi) Bengal.

The identification of an artist depends, how he deals with himself, from where he got inspiration, how he visualise the nature, what is his concept about social relations, what is life in his opinion. What feelings he has for his motherland and for his country.

Prof. Panwar has projected his feelings and natural instincts through his work. His love and attachment with nature is always witnessed through his paintings compositions, murals, and other disciplines.

Prof. Panwar who is a graduate in fine arts, obviously loves and like realistic and traditional way of work. Creation of sculpture, preparation of murals, drawings and sketches, paintings and compositions - every where in all disciplines he has projected his inner feeling of "Satya" the truth. His objective work, his experiments and distorted models reflects his identification.

Prof. Panwar loves India its people and land, its cultural heritage and the rich aesthetic representation of Indian masters. He is not happy with

new concept and atmosphere of art taking place all over the world. Being an Indian he is honest to his country, to his rich culture heritage.

He is not against modern art nor he discouraged his students from new experiments. Today everywhere the art of landscape, the creative work on traditional style has become rare. No one is willing to search the depth and meaning of Indian art. He has the opinion that the time is not far off when the traditional art shall be forgotten. Working on the line of traditional art needs patience and dedication. The artists who devote themselves in Tapassaya and meditation are the true artist. Prof. Panwar indeed is an eminent artist whose work shall be treated as his Tapassaya.¹

Prof. Panwar is an artist, a thinker, who has a wide vision about Dharma*. He is a real Karma Yogi, and knows the meaning of Karma. His dedication and honesty to represent the Satya (the truth), His love and affection to his country, the meaning of Dharti Maa, the Janam Bhoomi, the meaning of TAP, TAPASSAYA & TYAG,² the meaning of PREM, JEEVAN and JEEWAN LAKSHYA³, and

1. Meditation.

2. Sacrifice.

3. Aim of Life.

* Religion.

KARATAVIA⁴ are well known to him. He speaks and explains the meaning of these words so simply that he looks like a soofi,⁵ saint and Mahatma.⁶

Being a Rajput he knows his relation with his country, he is proud of the past glories and sacrifices of Rajputs.

Basically he is a peace lover, believer in humanity, loves his country and its inhabitants. Those who are honest served honestly and faithfully contributed for its betterment, made sacrifices for the country. Even those who have provided any types of minor useful contribution to the country and those who are honestly trying to serve the country are his ideals.

He is a man who respects all the religions. He is a believer of universal brotherhood, he wished peace and prosperity for all human beings. In the context of India's unity and service of the land he spoke about Ashoka, Gandhi, Akbar, Maharani Jhansi, Lajpat, Nehru, Patel, Pratap, Shivaji, Subhash, Tagore Tilak and many

4. Duty.

5. Muslim Saint.

6. Hindu Saint.

other prominent personalities.

When he symbolises India' religious unity in the context of ethnic diversity, he spoke on the life of Gautam, Khusro, Mahavira, Meera Bai, Tulsi and Vivakananda.

In the field of literature, and other aesthetic branches he expressed his views about Shakespear, Kalidas, Ghalib and many others including writers, poet film directors, actors and sportsman.

He has a wide knowledge in art and literature. He has co-related his personality in the society in such a manner that he seems to be a part of it.

His individuality is one part of his personality but his vision and experience on the other hand has proved him a great scholar of art who very honestly and successfully projects the truthfulness of life through his art pieces and mediums.

Prof. Panwar describes the meaning of art in the background of its meaningfulness. The life of a person or of an artist without meaning, aim, and purpose, is a question mark, same is with art. The work of an artist, which is near to the heart and soul of both the critic and artist shall be regarded as an art piece but it is not always true because opinion of a critic is not a

final judgement.

He remembers the days when he was in Bengal at Shantiniketan. There are very many memories he has with him of his 'Guru Bhoomi'* (Bengal). He also collects his memories of his childhood and remembers Tehri, his Janam Bhoomi and the activities of those days. He describes nature as his closest companion, and **Great Guru** to **Almighty God** who has created this universe and the beautiful world of thousand and millions of species and colours.

Prof. Panwar now lives in Lucknow. He is a retired Professor of Art who served Lucknow College of Art since 1956 He got his retirement in 1989.

Prof. Panwar, an artist of international repute who is honoured both on national and international level does not have even a proper residence. A small quarter near the Lucknow College of Art where he lives has no proper place to work. A large number of precious and valuable complete and incomplete sculptures are lying around the openyard of his quarter.

* *Teachers' Land.*

Prof. Panwar has passed a long period of his life in Lucknow. He came Lucknow to serve his home state U.P. with ambitions and dreams. He remembers the days he spent in Lucknow College of Arts with Sudhir Khastgir. It was Sudhir Khastgir, the newly appointed Principal of the College who called A.S. Panwar from Shanti Niketan. He considered Golden period of College when Sudhir Khastgir was the Principal.

Prof. Panwar while talking about the fragmentary memories of his college days in Lucknow adds the greatest regret of his life was his departure from Shantiniketan. He describes many stories of dirty politics, the atmosphere in which he and his mentor Sudhir Khastgir served and served with struggle. He described about his disappointments, he speaks about his achievements. He is very much optimistic and has a dream to create a new world of his arts.

Prof. Panwar has devoted his life and his hard earned money and created a cultural centre "Triveni Ashram" at Kotdwara, Garhwal, which is a backward area of Garhwal region.

Prof. Panwar has a dream for Trivani Ashram where a child may come with happiness of his soul in search of the eternal truth and talent to develop all

his aesthetic abilities.

Prof. Panwar want to project his dreams through Trivani Ashram. He says "Trivani Ashram will be an art centre where poor children will be taught painting, sculpture and various other disciplines of arts and crafts." "In fact it is going to be a training-cum prodction centre for self generation of income, including the development of local crafts". *Sudipta Dev, 1997*

The "Triveni Ashram" has been taking shape as a cultural centre for the last many years. Prof. Panwar has made different variety of sculptures for the decoration of "TriveniAshram."

It is a well known fact that Prof. Panwar is a man of allround talents, a unique artist of natural instinct, has a solid concept of responsibilities. He is a man who never compromises with his decisions and actions. Here too he measures his actions and decisions in the light of KARTAVIA and KARMA. Prof. Panwar has selected a backward and remote place to project his dreams, mainly, because he want to provide best training facilities and opportunities to the backward class children. He ask "are all talents born in rich families and big cities"?

Prof. Panwar an artist of international repute, a member of erstwhile ruling family has changed himself into an ordinary Indian citizen. The doors of his residence are open to all. He is friend of friends. He never discriminates between poor and rich. He always encourages his students, always helps them. He has the spirit of forgiveness. He has sacrificed his life for the service of art. He loves India, his people. He has a dream of self reliance India. He want peace and prosperity in India and is unhappy with present political atmosphere of country. Prof. Panwar is a great humanitarian and nationalist. He speaks about the life and missions of Gandhi, Nehru and Tagore. The present system of education has marked many questions - it lefts many doubts in the mind of our new generation. He also speaks against corruption and violence, and is not happy with the present social and political atmosphere of this country. It is to be remembered that speaking on politics is not favourite to him.

Prof. Panwar not only loves the human beings but also loves animals including horses, elephants, cows, cats, rabbits, dogs and a large number of birds and their species. Prof. Panwar when speaks on birds looks like an ornithologist. He is an ardent nature lover. The study of birds and other domestic animals has decorated his creations. The presence of animal and birds in his paintings and murals confirms his affinity to animals. The beauty and graciousness in his landscapes and compositions has become more effective and attractive due to his love with animal and birds. His work on sculpture, Murals and in other disciplines, at first sight might seem common, but a closer look will show that practically his work is based on the relationship with natural environment and surrounding. Presence of animals in his work is so composite and realistic and close to nature that any minor change in his creation will result in hollowness.

Prof. Panwar knows INDIA -the land and people. He also knows about common birds, the language and moods of many animals. He has factual knowledge on every aspect of the life of animals whom he has brought up.

His love with animals has changed him into a unique personality. To look after the animals is his

routine activity. Dogs, Budgerigars, Bulbul, Pigeon, Munia, Cock, Parrots, Partridge Quail, Maina, and Shikva and many other birds and animals are the subject of interest for Prof. Panwar.

His observation about the physical built of animals, study of behaviour, activities and actions, shows his knowledge and association with animals. He draws Toes, Thumps, Hands & Finger so beautifully so correctly as if the animal is present in front of him.

His knowledge about the birds also proved him an allrounder. Here too he speaks on a parrot, Dove, Pigeon, Cock, peacock, Budgerigar, Maina, Bulbul, Partridge, Quail, Egret, he explains like an ornithologist.

Like a master naturalist he describes about many more things one of them. For example there are many families of Cocks - which one is called Aseel, which one is best and why?, he will tell you. He is crazy about pigeon, he knows about Sheerazi - Goley - Zarchey - Girah Baz, Poder. Homer, Naqab Posh, Laqa, Nisawrey, Harey, Bedagh, Surkhey, Khatang, Kaldume, Phoolsire, Ambersire, Lakhee, DoBaz, Tamre etc.

Prof. Panwar indeed is an encyclopedia of birds. His knowledge and observation about birds and

other animals prove him an ardent nature lover.

Interestingly Prof. Panwar got his First National award from central Lalit Kala Academy, New Delhi on cemented sculpture "Cock" in 1969.

Prof. Panwar's creative work on birds and animals provides him a different status among Indian artist. In my opinion he is among the few artist of India who have projected the relation of love and understanding between man and animals.

A true artist faiths on God, love the nature, respects human values, serves the land and his people, follows the teaching of universal brotherhood and makes himself busy to project his feelings and experiences through his tongue and fingers. Prof. Panwar concept of "Satya" is very clear A honest man and only "a Satya Purush" may be regarded as true artist. He describes the theory of Satyam-Shivam and Sundram and explained about the relation of art with life. A man whose heart, soul and acts are designed for high purposes of life shall be regarded an artist. The artist whose creative work is based on life and experiences makes his own identification. His work for nature and relation with nature.

His knowledge and association with other aesthetic branches shows and projects his inner instincts, his concepts, feelings, interests and sense of appreciation.

He loves and enjoys all disciplines of Indian dances, songs and music. He appreciates and respects "Guru-Shishya Pratha" which still exists in these fields.

A writer, poet, singer, dancer, musician, composer, actor, director or any artist and craftman who projects truthfulness of life is respected for Prof. Panwar.

Prof. Panwar has his own concept of individuality. He is of opinion that individuality may be symbolised with different colours of nature.

He loves all classical Indian arts due to their meaningfulness. All the mediums of Indian arts have a rich cultural background.

The folk arts, dramatic disciplines and traditional values of China, Japan and India are very much similar. The artist of China and Japan still follows and shares the ideas of their old masters. Both in China and Japan the artists of modern age are influenced by many modern disciplines and styles, they

are conducting experiments, they have established their styles, but their eyes are open. Most of the work of Chinese and Japanese artists is based on the reality of life. The modern scenario of society, the social change, the contrast in relation and behaviour is being successfully projected by Chinese and Japanese artists. It does not mean that Indian artist and their work should be devalued. In fact most of Indian artist have shown their talents with courage and ability of the highest order.

The ability of most of our artist can not be challenged. But the present atmosphere for the growth, development and projection of real art specially in the traditional styles and in the context of our cultural background have been ignored. It is very difficult to asses whether the artists themselves are responsible or the system be criticised. Prof. Panwar wished a better understanding between art and artist and is very much optimistic, though he is not happy with the present atmosphere of Indian art. Not only in China and Japan but in many countries an artist has better opportunities and facilities while in India a true artist finds no patronage and honest appreciation for his creativity.

A separate book shall be required to describe

his contribution in the field of arts, painting and sculpture and in other disciplines. Prof Panwar has experienced different mediums. In painting he enjoyed with oil , , tempura, wash and Chinese ink.

In sculpture, his work in stone, bronze, wood, cast stone (concrete cement) and terracotta is of a great craftsmanship. He has displayed most of his work in terracotta and cast stone. Working on wax is favourite to him.

Under the guidance of his great Guru Acharya Nand Lal Bose, Prof. Panwar obtained many secrets to deal and contact with the reality of nature. Prof. Panwar witnessed his contact with nature through his paintings and projected sympathetic relationship with Creator and his creations. He is an artist who captured the fleeting and glimpses of life and projected it with artistic maturity. Choice of subject and its interpretation with colours and with the depth of his soul shows his deep understanding with forms and technique.

Besides traditional subject matters of nature he has adopted many features of folk style and has decorated it with great confidence.

The rhythmic form, style, technique, observa-

tion, vision, and his experience prove him to be a poetic artist. Look at his drawings, sketches, compositions, murals, sculpture, monumental work, ceramic work, lithograph, linocuts, glazed or non-glazed terra-cotta work or the treatment of colours in his paintings he looks at a distant place from other artists.

The quality, variety, vitality, above all the ability of shaping a live sculpture is only a job of Prof. A.S. Panwar. It is only Prof. A.S. Panwar who finished his sculpture highlighting the untold stories of his subject showing a wide range of facial expressions. He always regards his Guru. Ram Kinker as a great sculptor while talking on his portraits.

His monumental outdoor work both in Lucknow and at different places has also a different story. His creative work in these disciplines shall always be remembered. His paintings on the life of Mahatma Gandhi, his mural work at Shaheed smark Jabalpur, work on Bokaro Dam, sculpture murals in Kanpur at National Sugar Institute Kanpur and preparation of clay portraits of great personalities of India and abroad has decorated him into a great sculptor of India.

Some of his famous portraits are as follows:

The portraits of Mother Terresa, Ach. Nand Lal Bose, Prof. Ram Kinkar, Sudhir Khastgir, B.C. Sanyal, Y.K. Shukla, Rudra Hanji, M.F. Hussain, Mahadevi Verma, Hazari Pd. Dwivedi, Banarsi Das Chaturvedi, Hari Bansh Rai Bachchan, Shiv Mangal Singh 'Suman', Sumitra Nandan Pant, Sri Niwas Rath, Qaifi Azmi, Faiz Ahmad Faiz, Firaq Gorakhpuri, Ahmad Jan Thirkwa, Begum Akhtar, Bhagwat Saran Upadhyaya, Yashpal Ji, N.T. Ramarao, Chandra Singh 'Garhwali', Barrister Mukandi Lal, Mukand Dev Ghosh, Hemwati Nandan Bahuguna, Raj Mata Kamlendu Mati Shah, Sonal Man Singh, Radha Kamal Mukherji, T.N. Kaul, Dr. Gopala Reddy, Ram Krishna Rau, Raja Mahendra Pratap Singh, Major Dhyan Chand, Lala Amar Nath, Milkha Singh, Sunil Gavaskar, Nawab Pataudi, Kapil Dev, K.D Singh 'Babu', Thakur Jai Dev Singh, Karl Khandelwala, Amitabh Bachchan, Khushwant Singh, Satya Jit Ray, Swamy Chinmayanand, Chandra Shekhar, Prof. Sandip Tagore, Sudhir Khastgir, Keshav Mallik.

On the basis of his famous portraits from life the artist is writing a book, My Encounters with my models. His other books under publication are: "My Japan Visit, Bengal School of Painting", the art of Sculpture, Vanishing Landscape of Garhwal (My Janm Bhumi),

Vanishing landscape of Santiniketan (My Guru Bhumi) and Vanishing landscape of Lucknow (my Karma Bhumi), the Cock Fight, The Dog Game, and "Panwar's seven questions".

Prof. A.S. Panwar has created several monumental outdoor garden sculptures in Lucknow, Garhwal, Kumaon and Bangalore. He keeps his students busy with himself at work. Thus keeping them away from unhealthy activities.

There are five International fame artists in his family including himself, his wife Prabha Panwar, his eldest son Pankaj Panwar, his daughter-in-law Mr. Pampa Panwar and his niece, Mukul Panwar (his student).

Prof. Panwar has many memories and experiences with the personalities whom he has portrayed. He wished that the new generation must know about these great personalities.

He visited all important art centers in India, Bangkok, Hongkong and several places in Japan. He received various awards in painting and sculpture by different art academies and art institutions including the National Award in Sculpture by the Central Lalit Kala Academi, New Delhi. Lalit Kala Academy fellowship, Honored by the Rotary Club Rajdhani Lucknow, Rotary Club (West) Lucknow, Rotary Club International, Kotdwar; Sri Hans Manav Sansthan, Gauchar, Kalangan-Haridwar, Yash Bharati Samman, U.P. Govt., D.Litt. degree by Kanpur University.

Selected to decorate Indian Constitution under Nandlal Bose. Selected to prepare Inlay murals for the Bokaro Dam. Selected to prepare murals for the Shaheed Smarak, Jabbalpur, M.P. under Acharya Nand Lal Bose.

Decorated the pandal for the Congress Session at Lake Maidan Calcutta in 1951 and again at Kalyani in 1954. One of the 3 artists selected to prepare fresco paintings on the life of Mahatma Gandhi, Birla House, New Delhi under Prof. Kripal Singh Shekhawat.

Selected to prepare sculpture murals for the National Sugar Institute, Kanpur by the Decoration Committee of India.

Invited to participate in the International

Sculptors Camp at Cansas University, U.S.A. in 1974 but could not participate due to illness.

Selected to participate in various A.I. Sculptors and Artist camps including Sri Nagar (Kashmir) Gwalior, Banaras, Mahabalipuram and Delhi. Appointed expert selection committee by Vishva Bharti Shantiniketan, Rabindra Bharati, Calcutta, B.H.U. Banaras, J.N. Technological University, Hyderabad, Aligarh Muslim University and Gorakhpur University. Member of Board of Studies - B.H.U., Vishva Bharati, Shantiniketan.

Appointed expert by the Central Lalit Kala Academy to guide the National Scholars in Sculpture.

Prof. A.S.Panwar has got first National Award from Rashtriya Lalit Kala Akedemi on "Cock" sculpture in 1969. He also got U.P. State Lalit Kala Academy award on painting and sculpture work in 1963. He obtained the best award on paintings from Academy of Fine Arts, Calcutta in 1967. He has been honoured as a respected and honourable eminent Artist Members of Sculpture by U.P. Lalit Kala Academy, Lucknow on 6th June, 1987. He has been honoured by Yesh Bhartiya Award of U.P. Government by Hon'ble ex-Chief Minister and present defence Minister Sri Mulayam Singh Yadav. Prof. Panwar

had done sculpture work in Bokaro dam, Shaheed Smarak, Jabalpur, Birla House, New Delhi, National Sugar Institute, Kanpur, Akhil Bhartiya Congress Adhiveshan with Sri Nand Lal Bose Ji.

He attended All-India Artist Seminar in Khajuraho, Shanti Niketan, Varanasi and Bangalore respectively.

He visited Art Centre of Japan, Hungary, Bankak respectively.

He made 135 decent portraits of eminent and great personalities of India and abroad before physically sitting to him.

To serve his home state was his long back ambition. Lucknow is famous all over the world for its history, way of life, language, and culture. The city of gardens, adds one more chapter due to its outdoor garden sculpture work. Prof. Panwar singularly hold the honour of being instrumental in beautifying Lucknow - the **Hathi park, the Buddha park, Surajkund and Zoological gardens** have been his creations. - (Sudipta Dev, 1997

Today, Lucknow is equally famous both for its historical buildings, gardens and for the outdoor garden sculpture work of Prof. A.S. Panwar.

All creations of Prof. Panwar has some

background, important stories, purpose and great meaning. It may be the sculpture of **Buddha, Gandhi, Nehru** or **TAGORE**, or of any other great personality, he want to convey the mission of search and discovery to the coming generation through his art.

Chapter -Two

Stylistic Variety and Technique of Panwar's Creation

Prof. A.S. Panwar comes from hilly region of Tehri Garhwal and thus the real stimulus to creation came from the frenzical atmosphere bristling with rich flora and fauna beneath which he grew up and the spirituality of his simple and austere childhood, remained with him and permitted his work. The lap of nature opened his eyes to witness the marvels and harmony of God's creation.

He reproduced beauties of nature without introducing any legendary illusions. Into nature he projected his own ardent emotions. He did not want artificially composed scenes, but nature in her actual form of artlessness.

He conceived that the heart of nature lies in the depths, not in superficial appearances. He obtained spontaneity and freshness only by direct contact with nature. His pictures are filled with a sense of movement. He ever loved the flying clouds, swaying trees and swirling waters. His sketches from nature and surrounding reveal keen insight and individuality. By combining his outward observations of nature with his inner empathy and imagination he created a new world of discovery of beauty and joy of creation, set off by an occasional touch of melancholy.

As a naturalist, he reveals a happy, confident, and sympathetic relationship with the world, which grew into him out of love for the Creator and his creation. His realistic recharge, his love for nature, mankind and life, liberate and stimulate his personality and perceptions. He looked at his world sympathetically, with a lively sensibility. His pictures mirror the kindness of his attractive personality. He has a tender approach towards humanity, and for nature he always advocated humility. He captured the fleeting glimpses of life - tear and laughter. As a great humanitarian his love for his country men- rural and rustic is clearly apparent in his works.

He painted from imagination and memory, but especially from heart. Therefore, his works born of his simple yet deep understanding of life, from his own sensitive experience, have a lasting interest and show obstinate toil. His works reveal versatility in choice of subjects and their interpretation. His restlessness led him to experiment with various techniques. He worked in oil, tempera, wash and Chinese ink. To sculpt, he chose stone, bronze, wood, cast stone (concrete cement) and terra-cotta. Working with clay and wax is

something of joy for him.

There is artistic maturity both in his ideas and execution. The impact of Japanese influence on his work shows up quiet often in extraneous decoration, liquid quality of water colour or aquarelle. From Ajanta traditions he inherited the qualities of line and sensitive modelling.

Besides the traditional subject matter he adopts the some features of folk style also. He has great respect for Indian traditions not only in art but also in life.

His work recapitulates most of the important trends and techniques of modern art, but without absolute freedom from all rules and conventions, restraints and limitations. His abstract figures are twisted and dislocated into grotesque gesticulating forms-more intelligible.

Simplicity, balance, serenity and clarity characterise his art. Though, well-versed in anatomy, he distorted his subjects to show the inner tension of muscles. They also reveal his inner torment and obsessions. He aimed at powerful rather than graceful expression. His bronzes retain the squashy thumbmarks of his swiftly finished clay models, showing a wide range

of facial expressions. The rhythmic lines add an element of dynamic movement. They look as if speaking out. The basic planes, which eliminate the play of light and shade, reinforce the solidity of the form. His images depend on their ability to communicate feelings. They do not aim at beauty which pleases only the senses but at the deeper level of spiritual vitality. More interest is shown in man and his violent actions rather than his actual appearance.

He has good understanding and love for natural materials and forms. He also studied the formation of stones, trees, shells and morphological characters to see nature's way of shaping things. In natural objects he discovered universal forms with human connotations and based his work on the shapes suggested. By carving holes through sculpture he tried to shape stone as nature does by erosion. He distorted the human figures, however, in order to show their relationship to the natural formations. They prop themselves up to show their inherent energy, the immanent spiritual essence behind the outer appearance. He stressed the psychological rather than the physical, feeling his way into a personality. His portrait sculptures of the intellectuals combine gentleness, noble austere, dignity

and grandeur.

His style based upon linear expression reinterprets traditional forms. The strong clear lines enclose the idealized figures against a background of some simple shapes. Lines are the chief means for him and he renders them sensitively. They are exuberant, swirling, sensuous and vivacious. He has a predilection for lines and these together with the colours are the vital elements of his works throughout. To study characteristics, features, postures and movements of people as well as the animals, not only his human forms are rendered masterfully but also his animal sketches reveal the same vigour, energy and masculinity. His animal drawings with accuracy and skill, are delineated with sensitive rhythmic colours which seem to quiver with life. With little stylisation, these figures differ from abstract primitive art and reflect impact of Bengal School of Art on him.

He has an innate sense of design and colour. By subtly combining tones, even the duller and least attractive colours took on a vibrant glow and blended into beautiful harmonies. His colours are harmonious and pleasant, yet strong too squeezed right out of the

tube. His wash paintings have hazy and misty atmosphere, tranquility and serenity. The colours, one of the most important elements possess a sharp luminosity. Some paintings have one dominant hue, with its values providing variety and some give a sense of calm expansiveness, liquid atmosphere with distant horizons, shimmering water and foliage with subtle lines and gloomy colours.

Their forms are often mere vapoury shapes, whose colours seem to melt away. He blurs the solid objects into dreamlike phantasms of steam and smoke, so as to give only a general abstract impression of powerful movement, rather than a concrete realistic picture. The flowing outlines of the women's bodies are enhanced in their elegance by the rather geometrical forms. The super-slim bodies are arranged in rhythmic animation and almost in dance-like poses. Their blond curls, caviar eyes, robust limbs, tight girdle and striding movements reflect to some degree the poetic sweetness and sensuality.

His metaphysical art reveals an inner, more wonderful world waiting to be explored. His interminable hunt in search of new materials and techniques is still persistent, to plunge his

observations and emotions in some novel way without sticking to any one style or medium.

His pannelled female figures in high relief (cast stone) are fully Indian in spirit, showing a feeling of plastic volume and mass. They have delicate modelling, finer proportion and emphasize on facial expression, thoughtfulness and serenity, show that the natural body is dominated from within by the power of soul. The faces show fusion of Indian Gandharan style. Sensuous curves of the body bring to mind the Yaksinis of Mathura with fleshy cheeks, swelling breasts, eyes darting amorous glances, smile giving lusture to the lips.

The body is sensitivily modelled, particularly the eyes, chin and abdomen. The broad hips taper gradually to the slim ankles. The neck is modelled with deeply incised lines.

A pattern of string courses indicate the scant, simple drapery. It has become a rhythmic pattern which creates a pleasing contrast to the rather static columnar mass of the body. The strings at regular intervals cover the thighs and legs.

Chapter -Three

***An Interview with
Prof. A.S. Panwar***

Question 1: Tell us something about the activities of your childhood and where did you get the inspiration of Art?

Ans. I was born in the ruling Rajput Panwar family of Tehri Garhwal, Uttar Pradesh. From very childhood I was considered to be a peculiar child. I never mixed with other children, instead I used to play with birds, animals, pups and make their drawings. There were no artists, nor any art temples or art centres, where I could study art pieces. It was nature that was my first Guru. People and relatives, even teachers always discouraged me for wasting my time on art because it would not help me in my career, but no body could stop me. I was simply crazy it was my life and soul. It was late Barrister Mukandi Lal, a leading critic of U.P. who not only encouraged me but also paved my way to go to Tagore's Shantiniketan. Before this I had studied at Royal Indian Military College, Dehradun and St. Georges College, Mussoore.

Question 2: Who were your Gurus and whom do you consider as your ideal and who is your source of inspiration?

Ans. My source of inspiration had been nature and my Gurus are like Acharya Nand Lal Bose and Prof. Ramkinker

and above all Poet Rabindra Nath Tagore.

Question 3: Tell us something about your technique and mediums of painting and sculptures and how do you analyze the style of your creations?

Ans. I paint in different mediums - like oil, tempera, wash and Chinese ink depending upon the nature of the subject. In sculpture - I have worked in stone, bronze, wood, cast stone (concrete cement) and terra-cotta, but most of my works are in terra-cotta and cast stone because it is quicker and cheaper, working in clay and wax, I enjoy. In painting or sculpture I create my works in traditional or realistic or modern styles again depending on the nature of subjects. I do not stick to any one style or medium. But I do not create my works for sale or publicity - though sometimes you have to go for commercial work to earn for your creative work.

Question 4: How many honours and awards you have received so far and in which year you got National and other important awards and honours?

Ans. I have received award and honours from different art academies, art institutions and cultural centres both in painting and sculptures - including the National award in sculpture and fellowship by the

Lalit Kala Academy. Several Social Organisations have honoured me - like the Rotary Club Kotdwara, Rotary Club Rajdhani, Lucknow West, Kalangan Haridwar, Manav Han's Sansthan Ganehar Garhwal, Yash Bharti Samman by Uttar Pradesh Govt., Kala Bhushan Samman by Hindi Sansthan. Uttar Pradesh, D. Litt honour by Kanpur University and many other awards.

Question 5: What is your first famous work or on which particular painting or sculpture you got an award and also say something about that sculpture or award?

Ans. The first famous work on which I got award by Uttar Pradesh Lalit Academy was received both in painting as well as sculpture. The painting on which I got award was "DOG FIGHT" and on sculpture "The kicking Horse".

Question 6: You have made portraits and statues of great artists, politician and leaders. What is purpose and idea behind it?

Ans. The most important purpose behind making portraits and statues of great artists, politicians and leaders is that, it gives me a lot of satisfaction. Though it requires a lot of time, energy and not to mention money.

I made the portraits of these great leaders and personalities, so that people may take inspiration from them and feel very much among themselves.

Question 7: You have made so many outdoor huge statues what is the purpose behind these statues.

Ans. Sculpture is considered to be purified art whereas paintings are limited to walls. I have made big statues because they are mostly stationed at public places, crossings. It is through these statues that the thousands and thousands of literate and illiterates get inspirations from these great personalities moreover it also adds to the beautification of the area. Even a blind person can touch, feel and appreciate it.

Question 8: You have studied in Bengal and now you are working in Uttar Pradesh what difference do you find?

Ans. There is a big difference in the atmosphere of Bengal and U.P. There is still a great atmosphere in Bengal for learning painting and sculpture, infact all leading artists have been affiliated to Bengal while in U.P. the atmosphere is not cordial, people have personal jealousies and the teachers and students do not co-operate in the manner it should be, in fact the standard is missing in comparison to Bengal.

Question 9: Up till now when and where your exhibitions are held?

Ans. I have worked on several important projects like decorating the Indian constitution, decorating 1951

congress session at Calcutta and again at Kalyani (1954) frescos on the life of Mahatma Gandhi in Birla house in New Delhi and Shaheed Smarak Jabalpur, Bokaro Dam, Kanpur National Sugar Institute, various parts in Lucknow, Garhwal, Kumaun, participated in several artists camps in Sri Nagar, Kashmir. Mahabalipuram, Gwalior, Banaras and Bangalore Invited to participate in international sculpture camp at Kansas University, USA, visited Hong Kong, Bangkok and all the leading cities of Japan, a member of selection and judging Committee of different art academies and universities like BHU, Vishwa Bharti J. L. Nehru Technological University, Hyderabad, made famous portraits of Mother Teresa, Indira Gandhi, Kaifi Azmi, Faiz Ahmad Faiz and many others, they all sat for their portraits.

Question 10: You have visited China and Japan, what is your opinion about the artists of these countries and their working style.

Ans. The artists of China and Japan are closely associated with their national culture and they have preserved their individuality and identity. The artists as well as the people of these countries equally believe in their superiority and are different from one another in the context of the historical background. They have

great differences but both the countries have created lovely things and masterpieces strengthening their cultural brilliance. Both in China and Japan a craftsman and an artist gets full respect and encouragement from society. The artists of both the countries are well aware of the new experiments and are influenced by the outer world but in general the style and method of their working is remained traditional while Indian artist have almost ignored and vanished traditional disciplines of Indian art.

Question 11: What is your future plan so far and what you intent to do?

Ans. My outstanding contribution is my creation of cultural Academy "TRIVENI ACADEMY" at Kotdwar, Garhwal. I have completed my articles in Hindi and English under the title , "My encounters with my models" which contains some good experiences, and some better experiences. "My Japan visit", "The art of Sculpture, Bengal School".

Question 12: Now on which subject are you working?

Ans. I am planning to make the sculpture of 'Charlie Chaplin', so that people may know him and understand him that he was super human being. He was popular among the masses, among all ages. He had struggled a

lot to learn different languages in order to connect different people from different nations. I am also planning to make a sculpture on 'Tagore' and 'Mother Teressa'.

Question 13: Are you satisfied with the present art atomosphere in India?

Ans I am not happy with the present art atmosphere in India, the entire art world is in full control of Art Mafias, the art of portraiture, landscape painting, realistic studies, traditional and folk art, is gradually vanishing, all the good work started by Tagore, Nandlal, Raja Ravi Verma, Jemini Roy. B.B. Mukherji, Ramkinkar, Shawa Singh, Amrita Sehgal have been reduced to political and opportunistic modern art, since we do not have any art critic of the status of Anand Coomar Swamy the artists are taking full advatage of the situation.

Question 14: With 50 years experience behind you, what advise do you give to the young upcoming talents?

Ans My advice to young upcoming talented artists is to study traditional and realistic art and then gradually develop your own style. Do not go for cheap publicity and money. To be a true great artist you must be dedicated sincere and bold and away from politics.

Chapter -Four

Critical Analysis of Prof. A.S. Panwar's Work

I consider Prof. Avtar Singh Panwar among one of those great dignitaries who did sacrifice his all for the development of art and culture of Garhwal region.

- Hemwati Nandan Bahuguna

If one more sincere, dedicated, zealot and thinker like Prof. Panwar is born in Garhwal the latter may turn into Switzerland.

- Swami Mannayan

Thakur Avtar Singh is the reincarnation of Madho Singh Bhandari.

- Indramani Badone

This careless Faqir - a persevering artist emerging like Ganga from its source Garhwal and sprawling to Bengal of Vidyasagar has in himself a chequered history.

- Dr. Satyanarain Tiwari

Panwar, Saheb, today I went to your studio and came across the portraits of great entities but I was stunned to see the portrait of late Begum Akhtar. The death snatched away Begum from us and you by the spell of your art snatched Begum back from death - you even defeated death.

- Kaifi Azmi

I know that these dwarfed jealous artists in league with the bureaucrats created hurdles and

hindrances in the way of the taciturn persevering artist
- Panwar - but it has as such happened with all the
great men. It is in the destiny of the fruitful tree to
receive the hurt of the pebbles and stones but who would
like to throw stone at the fruitless and sterile tree?

- *Shivani*

I consider those students and art lovers
fortunate enough who availed of the gay opportunity to
learn art from Prof. A.S. Panwar and see him working
Avtar Singh Panwar is an institution in himself, such
entities scarcely born in centuries.

- *Habib Hasan Musavi*

I have been in touch with the great artist Prof.
Panwar for the last thirty years. Tulsi Park, Buddha
Park, Suraj Kund, Tulsi Bagh, have been raised before my
eyes. I marvel at him when I see him working daily
constantly for 18 hours. The esteem and regard in which
I hold him is to ever burgeoning, I have hung a framed
beautiful autograph of Prof. Panwar in my drawing room.
Sometimes when he visits our house with sweetmeats for
children, the entire household puffs up with joy. The
neighbours have asked us that whenever Panwar Saheb
happened to visit, they be also allowed the opportunity
to see him. I explain to the children that when they

will grow elder, they would be able to tell with proud their friends that the great artist who decorated this Lucknow city with images, sometimes used to visit our house. He greatly loved children, animals and birds.

-Raj Rani Patel

This self-sacrificing artist rising like Ganga from the womb of Garhwal and sprawling to Bengal of Vidya Sagar, having given up his ancestral property worth lakhs of rupees started from the sheer vacuum to rise to the pinnacle of art. The taciturn persevering artist who embellished his birth place Garhwal, alma-mater Shanti Niketan and field of operation-Lucknow with his immortal works, went out all alone to set up a cultural pilgrimage - Triveni in Kotdwar, Garhwal by his hard earned money. I ever salute in reverence to that extraordinary great artist Dr. Avtar Singh Panwar.

- Dr. D. Singh Bartwal

Thakur Avtar Singh Panwar was my room mate class mate in senior Cambridge at St. George's College, Mussoorie. Coming from the ruling family of Tehri Garhwal, this handsome robust young lad was so lively, adventurous and happy go lucky type jolly good fellow that he became the darling of the whitbank castle. He was a good football and hockey player, fond of horse

riding but his first love was art. But I could never imagine that this room partner of mine was a genius. Today when I meet him I feel proud that Avtar is one of the leading sculptor painters in the country today.

- J.M. Guglani, IAS

A towering statue of Rabindra Nath Tagore, incidentally the tallest in Lucknow, appraises its surroundings - namely a misplaced badminton court in a manicured landscape garden. It is flanked by massive cast stone busts of two other poetic luminaries - Kalidas and Kabir - both almost hidden by potted plants. For the creator of this beautiful paradise complete with fountains, streams and dotted by exquisitely sculpted figurines, it is a dream gone awry. His plan of establishing a cultural centre in the city remains only an unrealised business proposition for the sponsors, while his other arduously crafted works - statues of Ghalib, Leonardo da Vinci and Shakespeare which were to occupy focal spots within the premises - wait at his home.

But then, fragmented dreams are nothing new for A.S. Panwar. He could singularly hold the honour of being instrumental in beautifying Lucknow - the Hathi park, the Buddha park, Suraj Kund and the Zoological garden

have been his creation. A former professor of Lucknow's College of Arts and Crafts, the crests and troughs of Panwar's life follows the same course as the chequered history of the city's art scenario.

"I came to Lucknow in 1956 fresh from my stint in Shanti Niketan and was called by Sudhir Khastgir, the newly appointed principal here. The art scene in U.P. was in a state of fermentation in those days", recollects the 67-year old sculptor. He points out that at that time there was an upheaval amidst the artists in the state. The crux of the issue being the beliefs that the Bengali coterie was considered far superior, instilling fear amongst the others that they would never be able to make a mark."One of the targets of this movement was Khastgir and there was a plan to hand over a memorandum to the then Chief Minister C.B. Gupta at an exhibition seeking his removal. However, just one evening before the show, it was announced that Khastgir was awarded the Padmashree and the conspiracy backfired. The seven years he remained as the principal are considered the golden years of the college", says Panwar, in obvious tribute to his mentor.

Continuing in the same strain of nostalgic memories he adds that the greatest regret of his life

was his departure from Shantiniketan. Belonging to the erstwhile ruling family of Tehri Garhwal, he joined the Vishwa Bharati straight after his training at the Royal Indian Military College in Dehra Dun, on the advise of a renowned art critic. Barrister Mukandilal, to learn art only at Shantiniketan. "He told me that the government art schools produce painters while the Vishwa Bharati produced artists. I did not understand the implication of his words then but do so now", says Panwar. It was, however, not just a seven-year stay because today, almost half a century later, it is apparent that his heart strings are still controlled by the heartland of Bengal.

Armed with his inherent talent and tutelage from legendary names like Nandlal Bose in painting and Ram Kinkar in sculpture, Panwar came to Lucknow with the dream of "doing something" for his home state. And it all did get started at a very optimistic note under the patronage of Sudhir Khastaggar. The debacle followed with the departure of his mentor - with petty politicking and chicanery vitiating the art atmosphere. For Panwar it was the beginning of a prolonged spell of disappointments.

Today, everywhere the art of landscape has

become rare and so has portraiture and the traditional art. In the next 15 to 20 years they will be completely forgotten. Traditional art needs the patience and dedication like meditation which is missing. "Everybody wants to become an instant Hussein", is the sad, albeit cryptic addition.

It is probably this disillusionment that propelled him to create a little art world of his own in Kotdwara (Garhwal). The "Triveni Ashram" has been taking shape as a culture centre for the last many years. And why the choice of such a farflung place? Panwar answers the query with a counter-question: "Are all talents born in rich families and in big cities?" The objective, he reminds, is to develop the talent among backward class children in neglected areas. Having diverted his, lifelong earning into the venture, the sculptor is trying to get donations to make his dream project a possibility.

He points out "Talent is born everywhere. The "Triveni Ashram will be an art centre where poor children will be taught painting, sculpture and various other crafts. In fact it is going to be a training-cum-production centre for self generation of income, including the development of local crafts".

Simultaneously, Panwar has been putting in efforts to complete his book *My encounters with my models*. The long list obviously includes names of many, illustrious personalities - Mother Teresa, Begum Akhtar, Kaifi Azmi, Faiz Ahmad Faiz, Amitabh Bachchan, Khushwant Singh and Swami Chinmayananda to name a few. His other books under publication are - *My Japan visit*, *Bengal School of painting*, *The art of sculpture*, *Vanishing landscape of Garhwal (My Janm Bhumi)*, *Vanishing landscape of Shantiniketan (My GuruBhumi)* and *Vanishing landscape of Lucknow (My Karma Bhumi)*.

All the disillusionment notwithstanding, Panwar, like a die-hard optimist, has not given up his efforts, even if it means just penning down his memoirs or creating a distant little dream art world of his own.

- Sudhipta Dev*

* The Pioneer; Monday, February 17, 1997.



Chapter -Five

Influence of Prof. Panwar's Style on My Work

India is a cosmos in itself. (Fergusson, 1876)

It is India and its rich cultural background which always inspired and influenced me to become a student of art and to maintain the continuity of our cultural heritage.

I am proud of being an Indian and equally feel myself lucky to have born in a respected and educated Muslim family, who not only granted me permission for becoming an art student but also provided me all assistance and help to develop my inner instinct and aesthetic abilities.

My father is also a good artist who through the medium of photography have captured the different glimpses of Indian life and culture. He has been associated with films, plays, writing, acting and direction. He is Jr. Technical Officer in the Department of Geology, A.M.U., and a part-time teacher of Photography in A.M.U. Women's College.

The artistic background of my family and the whole hearted cooperation from my parents encouraged me to become an art student. I was born in Lucknow, on 24th March 1973 and started my Nursery Schooling from "Abdullah Nursery & Primary School, A.M.U., Aligarh.

Art has always been one of my favourite subject.

To become an artist and to learn the techniques of painting and associated branches of art was my long back ambition which grew into me from the very childhood. I started drawing and sketching of trees, plants, flowers and animals from the primary classes.

To conquer the goal and to achieve the target of life is not an easy task. The heavy burden of courses and a long list of subjects never permitted me to pay full attention and concentration to my favourite subject, while all the aesthetic branches of art requires much more devotion, concentration and full time practice. Before entering in Abdullah Girls High School I found myself engaged towards the drawing of nature and natural subjects.

I always got my interest in nature and in the colourfulness of Indian cultural events. Women in traditional style and their different aspects of life, the movement of life with deep sense of interpretation, painting and sketching and drawing in its early form took its shape while I was the student of junior classes. Drawing of birds, fruits, flowers, making of scenery and use of Wax and pencil colour was the first step of my life as an art student. From Vth class to Xth, natural and domestic subject in traditional style

became prominent for me. I use water colours and often mixed transparent colours and highlighted the soul of my subject. Still life, designing, land scape and figure making was then the part of my syllabus. Projection of nature was my main target and I was crazy to produce natural effects with proper colour schemes.

After passing my High School in First Division and with distinction in art, I took my admission in A.M.U. Women's College, Aligarh and learn the secrets of colour schemes, method of shading and designing etc. I painted most of the natural aspects of life including landscape, still life, birds and animals and experienced force of lining & stroking and highlighting with pencil and poster colours and thus I feel many common features between me and Prof. A.S. Panwar.

I passed my S.S.C. examination in First Division with distinction in arts and took my admission in B.A. (Hons) with Fine Arts as main subject. During this period I found freedom to project my feelings properly. My teachers guided me with the best of their abilities. Their guidance and direction provided me the real confidence of self interpretation.

During the course of this period I was introduced much more advance and mature method of

painting, sketching drawing and the treatment of oil colours. Making of clay sculpture of human limbs, animals, flowers, leafs and other objects, still and live sketching both indoor and outdoor, burst, close-up portrait and full figure work and composition technique became the major source of training for me. Whatever, I have been taught during the coruse of this period has become a foundation for entering the Master course.

After completing my graduation in First Division with Distinction in Arts, I took my admission in M.F.A. and obtained many more secrets of portrait work and figure illustration, indoor and outdoor sketching techniques. The valuable guidance and directions and the sympathetic attitude of my teachers provided me more confidence. My teachers during the course of my work in various forms and discipline and especially in compositions explained their experiences.

In the final year of my M.F.A. I got the opportunity to submit the work of my dissertation on Prof. A.S. Panwar, a renowned artist of national and international fame. His work on nature, folk and traditional style always inspired me during the course of my work and training.

I have seen the work of Prof. A.S. Panwar on

various places at Lucknow and found very much similarity in the context of subject and topic and got inspiration from his work.

Working on the traditional lines was always favourite to me. Sketching, drawing and painting of rural life, working on nature and upon the different moods of our cultural life is favourite both to Prof. Panwar and me.

Prof. Panwar is a matured and experienced artist while I am just a beginner and consider myself a student of art who still requires much training to learn the technique of art.

The inborn talent to a person may be regarded as a natural gift from the Creator and this reality is a common feature between us.

Like Prof. A.S. Panwar, I was always inspired by the nature and its beauty. The Indian Rural life, the traditional folk style, related subject matters and originality and simplicity of these features always inspired me and have been the subjects of my work.

The special feature and characteristics of Indian female was always favourite to me. The rich colourfulness of the life of Indian women specially the rural women was the subject matter of my work since I

appear in the field of art as an student, I have worked on various disciplines of life, of an Indian women throughout the career of my life. In all medium and form I have selected this topic to highlight the different shades and moods of Indian women. I experienced this topic in Sculpture, in pannels, in Drawing, Sketching and also in Composition.

Simplicity, Balance, Sarenity are the features which influenced me to adopt the form of Prof. Panwar shaping things in traditional and natural forms and the treatment of colours in the style of Prof. A.S. Panwar is also favourite to me and has inspired my work.

I am trying to discover the brilliant experiences and real technique of painting of this Great Artist, Prof. A.S. Panwar, by building up the lines, by discovering the relationship with subject, studying the concept of realism and natural appearances. The method of forceful sketching and drawings, the use of different mediums, the finish and abstract impression, the position and composition, the balance, the living and actual model, the method of continuous process, the pattern, the stress, the forms, the style, the effect, the force and the magical treatment of colours and the movements of brush etc. are the most important features

of inspiration which I got from Prof. A.S. Panwar and I am trying to mix his experiences in my work.

Chapter -Six

*** Conclusion**

**** Plates & Sketches**

Prof. A. S. Panwar

Nishat Fatima

***** Bibliography**

Prof. Avtar Singh Panwar is among the few great artists of India who have devoted their life to serve the world of arts. He was born in the erstwhile ruling family of Tehri Garhwal, Uttar Pradesh On 14th, January 1929. He was provided the best educational opportunities and got his early primary education from P.I. College - Tehri, St. Georges College - Mussoorie and Royal Indian Military College - Dehradun. These institutions have provided him a system of self training and self reliance.

At this crucial age of his student life he started the journey of his life in his own way. In fact he was the lover of nature and was willing to become an artist. Making drawings of birds and animals, painting of nature, playing with pups and animals, wandering on hills and engraving on stones was his favourite hobby.

The inborn faculties, the fire and flames hidden in him ultimately changed the direction of his life. On the advise of Barrister Mukundi Lal, a friend of his family and a leading art critic of U.P., Panwar joined Shanti Niketan to fulfil his long pending ambitions of becoming an artist.

After his graduation in fine arts from Kala Bhawan Shanti Niketan, he has specialised in painting .

under Acharya Nand Lal Bose and in sculpture under Prof. Ram Kinker. Prof. Panwar regards them as his Gurus and great masters of India.

He regards Garhwal region as his Janam Bhoomi and nature as his *First Guru*. Above all he is very much influenced and got inspiration from the life and work of Rabindra Nath Tagore. He loves India its cultural heritage and the rich aesthetic representation of Indian masters.

He regards Bengal School as a national school and acknowledged the influence of Bengal on his work and style. He described with courage and proud , to Bengal as his "Guru Bhoomi" and called Shanti Niketan as his second home. He started his professional career from Kala Bhawan Shanti Niketan where he was appointed as Lecturer in sculpture.

Serving his home state was his long back ambition. Prof. Panwar joined Lucknow College of Arts in 1956 and was retired in 1989. While talking about the fragmentary memories of his college days in Lucknow, he considered "Golden period" of College when Sudhir Khastgir was the principal.

He is very much optimistic and has a dream to create a new world of arts. He has established a culture

center namely "Triveni Ashram" in a remote and backward area of Kotdwara, Garhwal to develop the aesthetic talents of poor and backward children. Though he is settled in Lucknow but he is devoting most of his time and spending hard earned money to Triveni Ashram.

It is not easy to explain all aspects regarding the life of such a great artist of international repute. He is a true Indian, a patriot, a peace lover, emotional and sentimental poetic artist who has a wide vision on the art of painting, sculpture and other artistic disciplines.

The identification of an artist depends how he deals with himself, how he visualise the society and social relations, what is life in his opinion, how he projects his vision, experience, feelings and truthfulness of life.

As a naturalist, Prof. Panwar presents a happy, confident and sympathetic relationship with the world, which grew into him out through love for the Creator and his creations.

His individuality is one part of his personality but his vision, feelings, sensitivity and experience on the other hand has proved him a great scholar of art who very honestly and successfully projects the truthfulness

of life through his art pieces.

Now a days he is still doing his best professional job of sculpture with the support of ex-student and regular student, with the help of a society.

Prof. Panwar has experienced different mediums. In painting he enjoined with oil, tempra, wash and Chinese ink. In sculpture, his work in stone, bronze, wood, caste stone (concrete cement) and terra-cotta is of a great craftsmanship. He has displayed most of his work in terra-cotta and cast stone working on wax is favourite to him.

Prof. Panwar witnessed his contact with nature through his paintings and projected sympathetic relationship with Creator and his creations. He is an artist who captured the fleeting and glimpses of life and projected it with artistic maturity. Choice of subject and its interpretation with colours and with the depth of his soul shows his deep understanding with forms and techniques.

Besides traditional subject matters of nature he has adopted many features of folk style and has decorated it with great confidence.

The rhythmic form, style, technique, observation, vision, and his experience has proved him

to be a poetic artist. Examining his drawings, sketches compositions, murals, sculpture, monumental work, ceramic work, lithograph, linocuts, glazed or non-glazed terra-cotta work or the treatment of colours in his paintings he stands at a distant place from other artists.

The quality, variety, vitality, above all the ability of shaping a live sculpture is exclusively a job of Prof. A.S. Panwar. It is only Prof. Panwar who finished his sculpture highlighting the untold stories of his subject showing a wide range of facial expressions.

His monumental outdoor work, his other work and specially his sculpture and portrait work has decorated him into a great artist of India.

Prof. Panwar's creative work of birds and animals provides him a different status among Indian artist. He is among the few Indian artists who have pictured the relation of love and understanding between man and animals. The presence of birds and animals in most of his work looks so realistic and composite that any minor change in his creation will result in hollowness which confirms his affinity and love, his knowledge and observation about birds and animals prove

him an ardent nature lover.

All creations and work of Prof. Panwar has some background, important stories, purpose and great meaning, he wants to convey the mission of search and discovery to the coming generation through his art and describes the meaning of art in the background of its meaningfulness.

Plates & Sketches

A.S. Panwar

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	Fig.2	Making Huge Statue of FIRAQ.
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	Fig. 2	TAGORE, Sculpture in Clay, Lucknow.
Plate III	Fig.1	COOMARSWAMI, Sculpture in Clay, Lucknow.
	Fig. 2	COOMARSWAMI, Sculpture in Clay, Lucknow.
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	Fig. 2	JESUS CRIEST, Sculpture in Clay, Lucknow.
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	Fig.2	THE BULL, Sculpture in Clay, Lucknow.
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Plate XII		VEER MADHO SINGH BHANDARI, Painting, Water Colour, Lucknow.

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- Plate XIV THE BULL, Sculpture in Ceramic, Lucknow.
- Plate XV GANGA, Panned, Lucknow.
- Plate XVI JAMUNA, Panned, Lucknow.
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- Plate XVIII WASH PAINTING, Water Colour, Lucknow.
- Plate XIX HILL SCAPES OF GARHWAL REGION, Water Colour, Lucknow.
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- Plate XXI JAPANESE MAHIMA, Drawing, Lucknow.
- Plate XXII SUJATA, Drawing, Lucknow.

SKETCHES:

1. SKETCH OF M.F. HUSSAIN.
2. THE HAUKEER.
3. THE LADY WITH BIRD.
4. NURSE WITH PATIENT.
5. THE EXPRESSIONS AND IMPRESSIONS.
6. THE CHARIOT.
7. COCK (Domestic).
8. COCK (Aseel - Fighter).
9. THE PLOUGHING.
10. TRIBAL WOMEN.

PLATE.1.



MRS. INDIRA GANDHI.

Fig.1



FIRAQ.

Fig.2



Fig. 1 TAGORE,



Fig. 2 TAGORE,

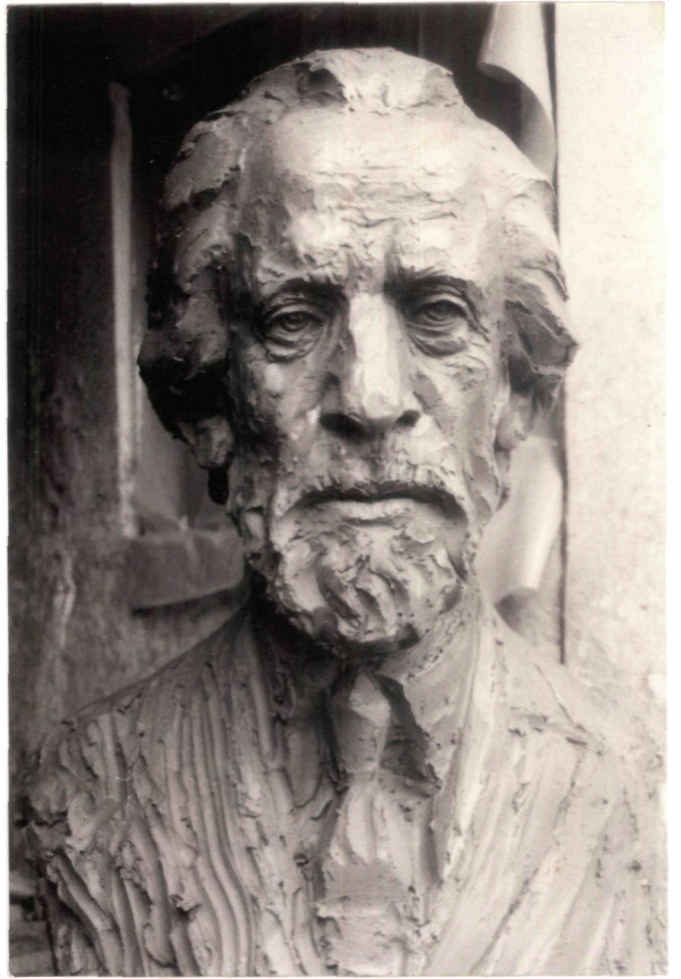


Fig.1 COOMARSWAMI,

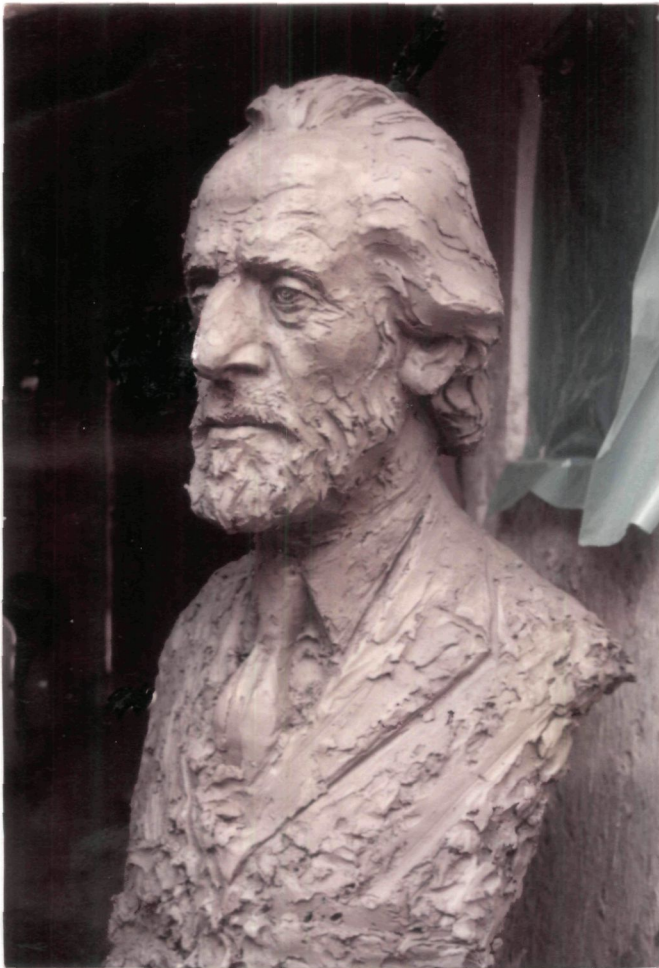


Fig. 2 COOMARSWAMI,



Fig. 1 SHAKESPEAR

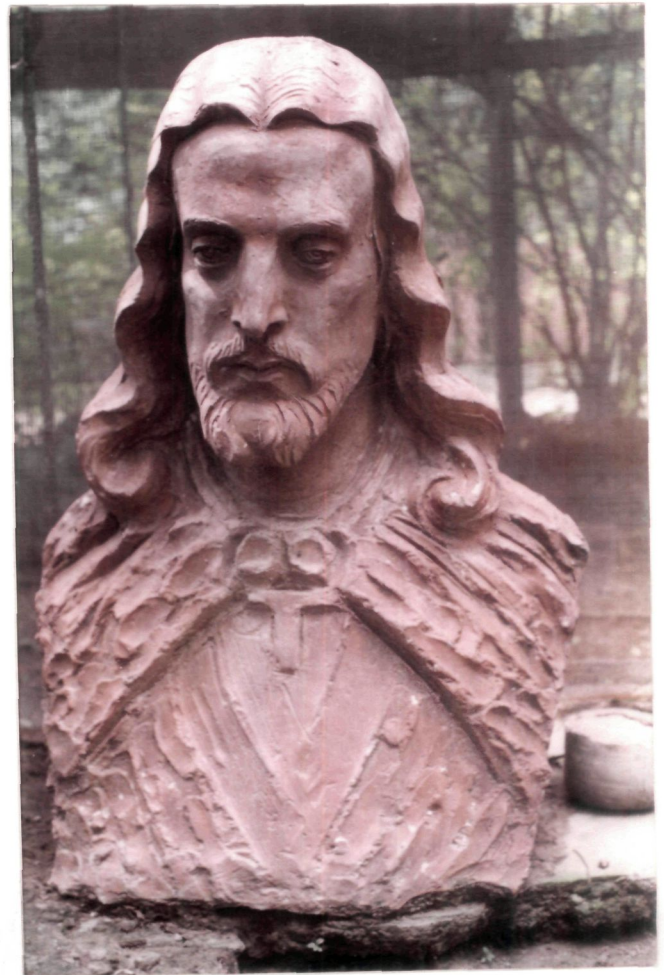


Fig. 2 JESUS CRIEST



Fig.1 LEONARDO-DA-VINCI.

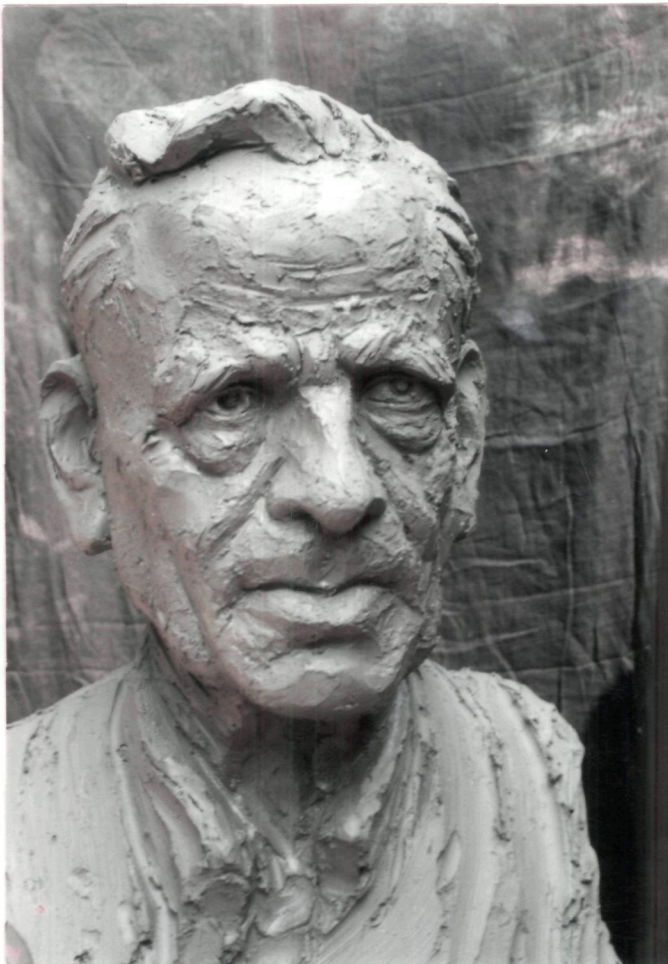


Fig.2 FIRAQ GORAKHPURI.

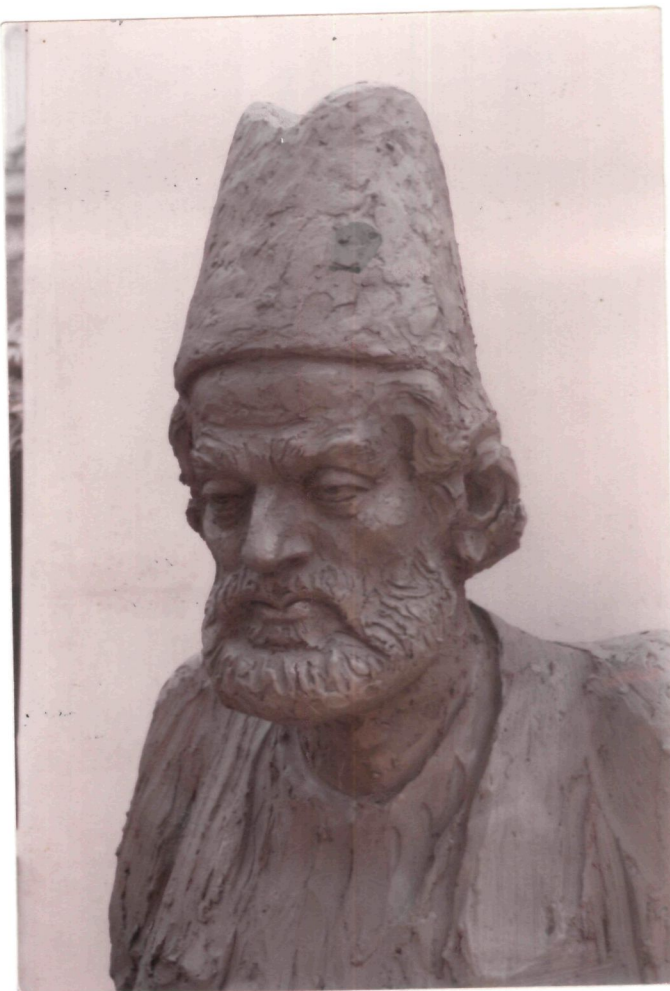


Fig. 1 MIRZA GHALIB, S



Fig. 2 BEGUM AKHTAR,



Fig.1 RANI AWYANTI BAI,



Fig.2 AHMAD JAN THIRAKWA,



Fig.1 GAUTAM BUDHA,

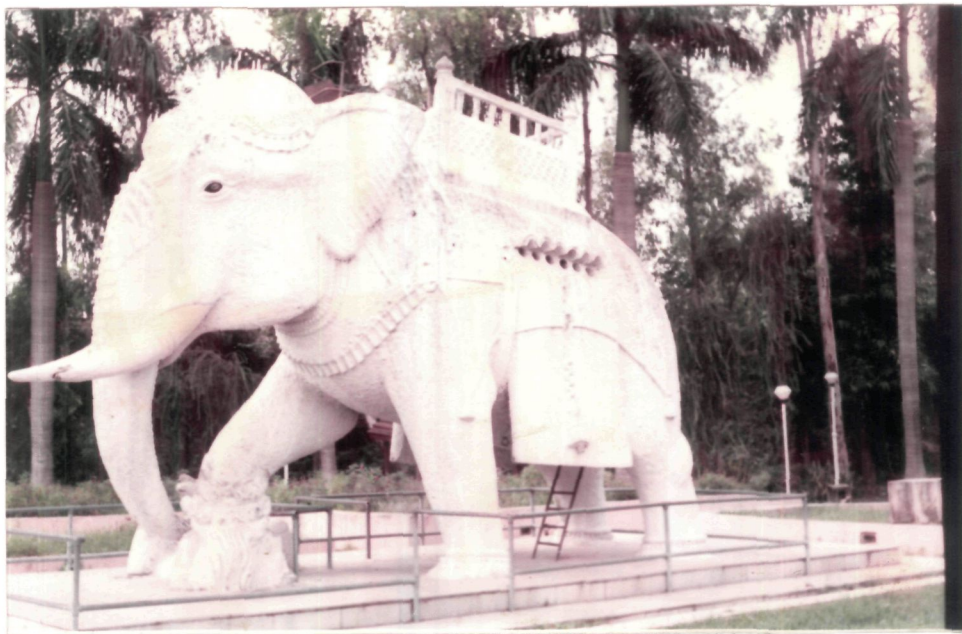


Fig.2 THE ELEPHANT,

Plate IX



Fig.1 THE BULL



Fig.2 THE BULL,

Plate X



A POOR MAN,

Plate XI



BURANS MIEN HILANS,
(Himalayan Flower with Green Pigeon)

Plate XII



VEER MADHO SINGH BHANDARI,

Plate XIII



THE FIGURE,

Plate XIV



THE BULL,

Plate XV



GANGA,

Plate XVI



JAMUNA,

Plate XVII



WASH PAINTING,

Plate XVIII



WASH PAINTING,

Plate XIX



HILL SCAPE OF GARHWAL REGION,

Plate XX



HILL SCAPE OF GARHWAL REGION,

Plate XXI



JAPANI MAHIMA,



SUJATA,



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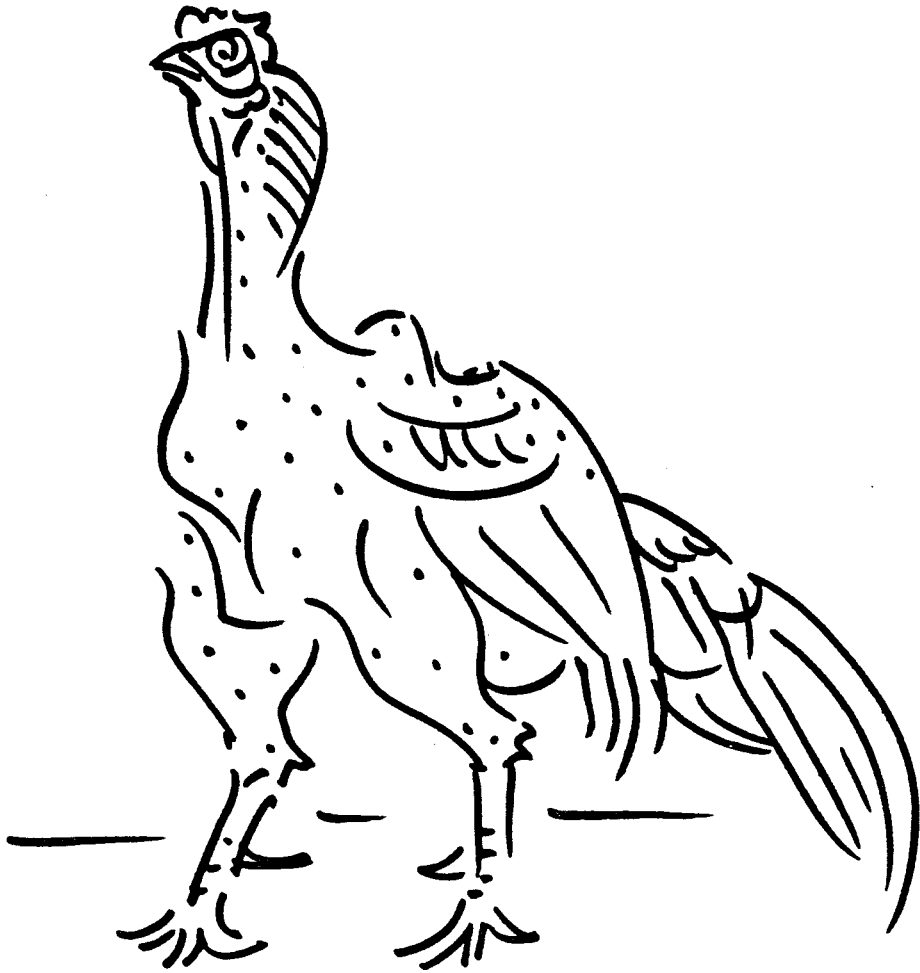
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Plates & Sketches

Nishat Fatima

PLATES:

- | | | |
|------------|--------|--|
| Plate I | Fig. 1 | THE GOLDEN TRADITIONS, Painting, Oil, Composition, Knife Work, Canvas 20x30 cm. |
| | Fig. 2 | THE CRACKED MOMENTS, Painting, Oil, Composition, Knife Work, Canvas 20x30 cm. |
| Plate II | Fig.1 | THE BANGLES AND ANGLES, Painting, Composition, Knife Work, Oil Sheet , 25x36.5 cm. |
| | Fig.2 | THE JOY AND PAIN, Painting, Composition, Full Oil Sheets 50x70cm. |
| Plate III | Fig.1 | MOTHER AND CHILD, Painting, Oil, Compostions, Canvas 20x30 cm. |
| | Fig.2 | THE SISTERS, Painting, Oil, Compostions, Canvas 20x30 cm. |
| Plate IV | Fig.1 | THE LUCKY MOTHER, Painting, Oil, Compostions, Oil Sheet 25x36.5cm. |
| | Fig.2 | THE RURAL IMAGES, Painting, Oil, Composition, Canvas 20x30cm. |
| Plate V | | KNOCKING OF DREAMS, Painting, Oil, Compostions, Oil Sheet 25x36.5cm. |
| Plate VI | | SARGAM, Painting, Oil, Compostions, Canvas 20x30cm. |
| Plate VII | | A SCENE IN COLLEGE, Painting, Oil, Landscape, Oil Sheet 25x36.5cm. |
| Plate VIII | Fig. 1 | PORTRAIT, The Old Lady, Oil Sheet 25x36.5 cm. |
| | Fig. 2 | PORTRAIT, The Boy, Oil Sheet 25x36.5 cm. |
| Plate IX | Fig. 1 | FULL PORTRAIT, Oil, Full Oil Sheet 50x70 cm. |
| | Fig. 2 | FULL PORTRAIT, Oil, Full Oil Sheet 50x70 cm. |
| | Fig.3 | FULL PORTRAIT, Oil, Full Oil Sheet 50x70 cm. |

SKETCHES:

Number of Sketches **Ten** .



Fig. 1 THE GOLDEN TRADITIONS.



Fig. 2 THE CRACKED MOMENTS,

Plate II



Fig.1 THE BANGLES AND ANGLES,



Fig.2 THE JOY AND PAIN,



Fig.1 MOTHER AND CHILD,



Fig.2 THE SISTERS,



Fig.1 THE LUCKY MOTHER,



Fig.2 THE RURAL IMAGES,

Plate V



KNOCKING OF DREAMS.

Plate VI



SARGAM,

Plate VII

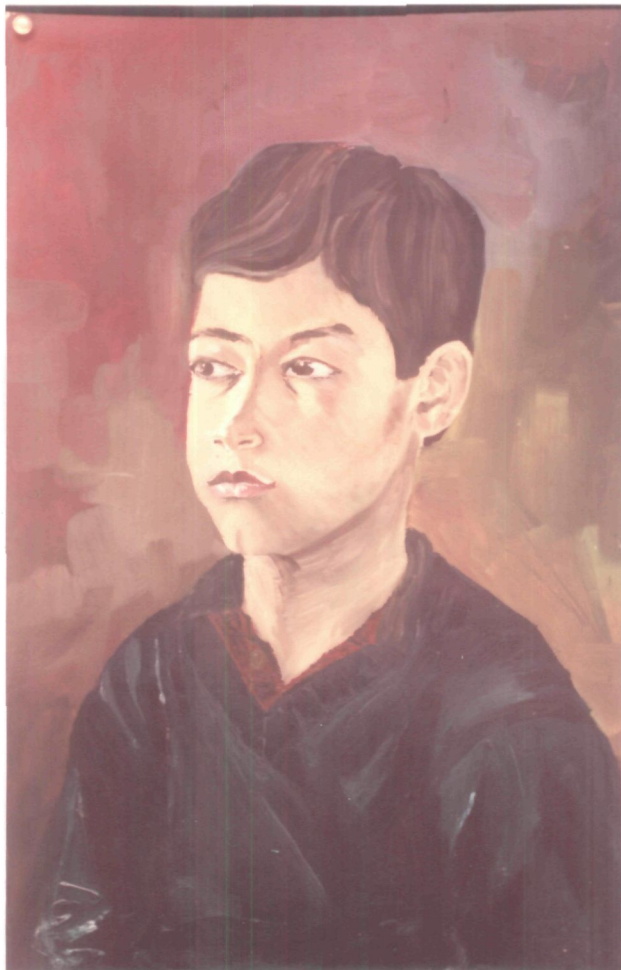


A SCENE IN COLLEGE.



PORTRAIT The Old Lady,

Fig. 1



PORTRAIT The Boy,

Fig. 2



Fig. 1



Fig. 2

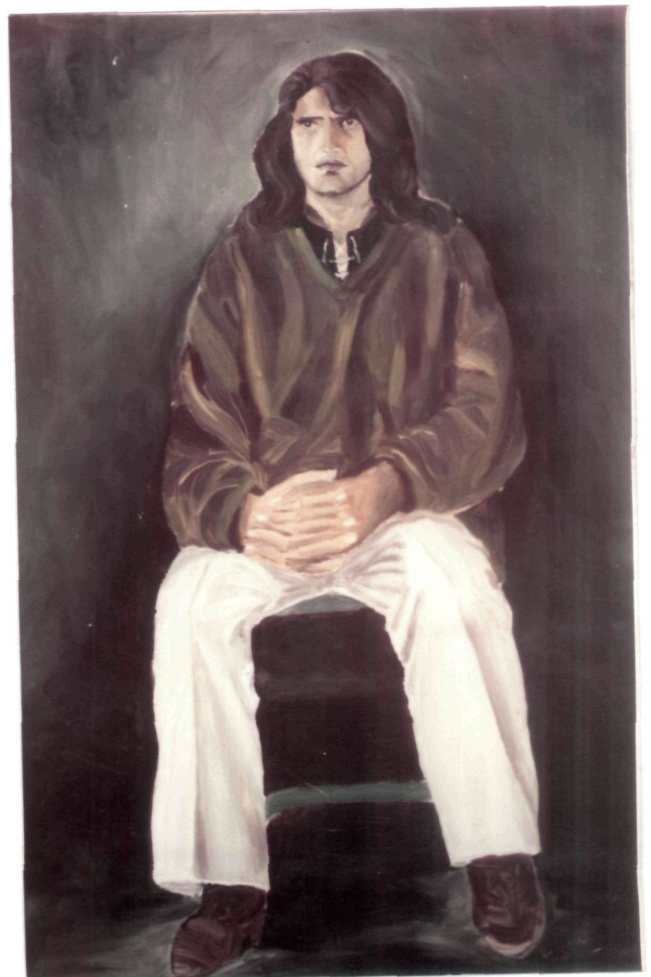


Fig.3



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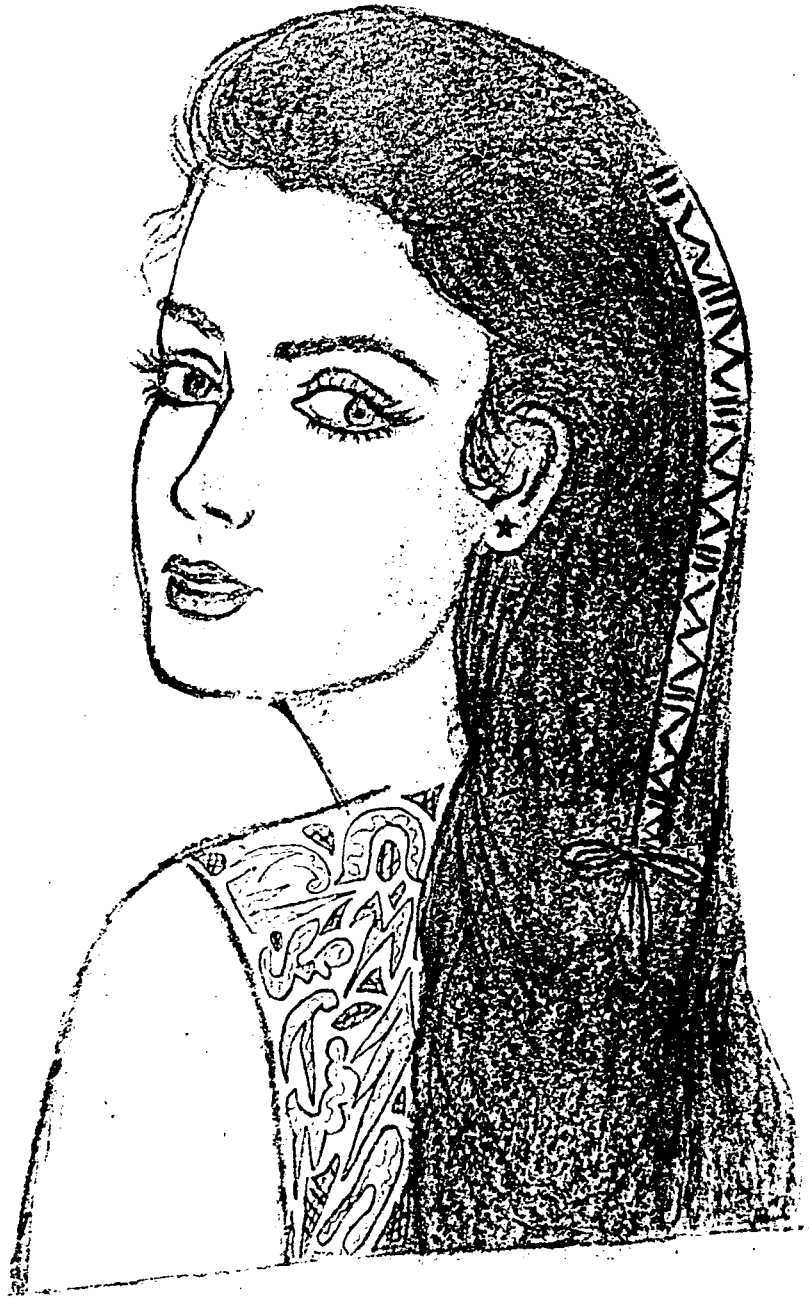


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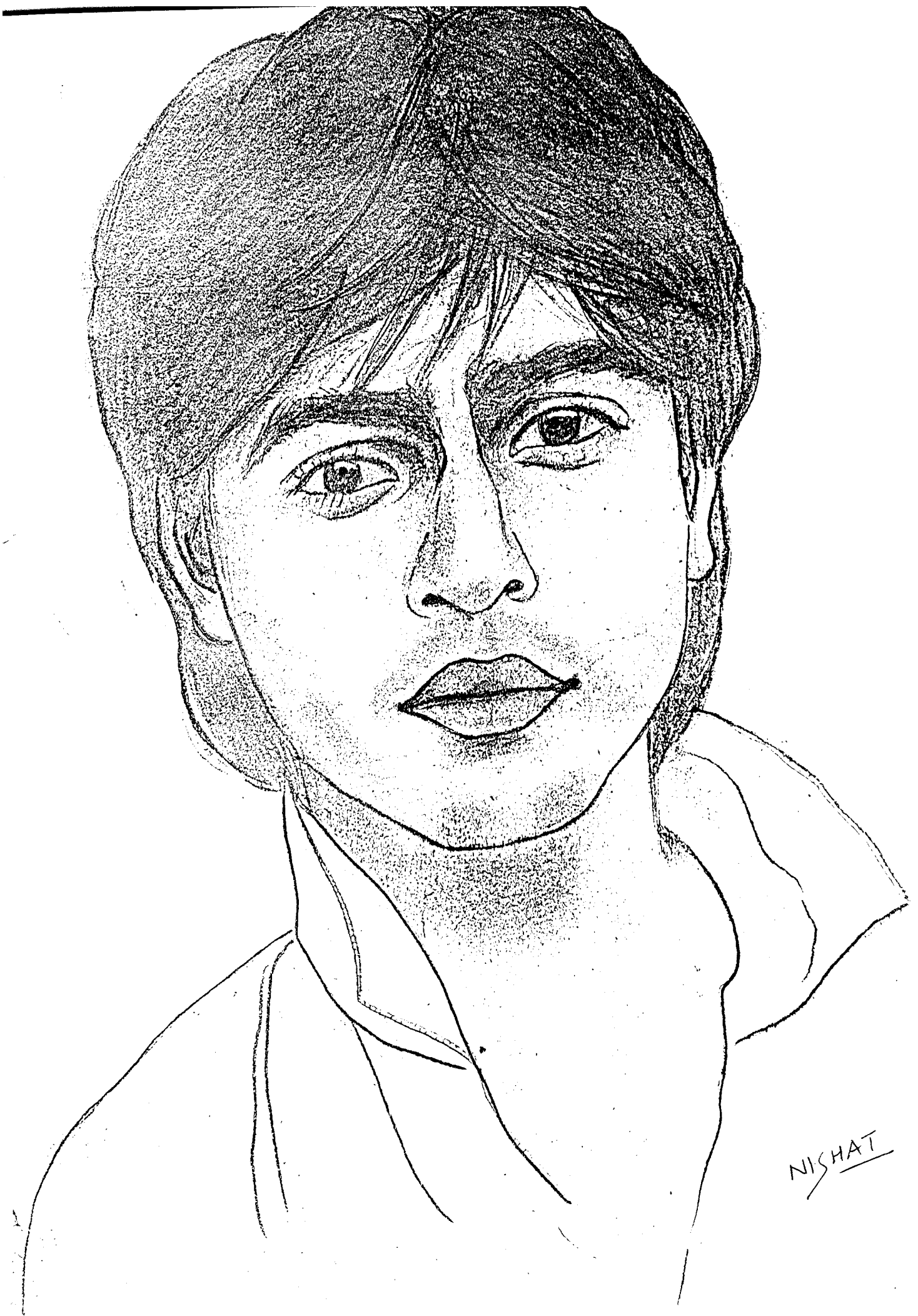


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